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COVER—MARGARET DELANY, SYRACUSE UNIVERSITY

OPINIONS EXPRESSED IN SIGNED ARTICLES ARE THOSE OF THE WRITERS AND NOT NECESSARILY THOSE OF THE N.A.E.A.

EDUCATION: AT HOME AND ABROAD

BLOCK THAT BOGEY

New Jersey's Commissioner of Education Frederick M. Raubinger says he's tired of hearing education critics threaten that "the Russians will get you if you don't watch out"—meaning that all will be lost unless educators and public accept that critic's particular nostrum for improving schools.

"In the long run," said Mr. Raubinger, speaking to some 15,000 New Jersey teachers at the 1958 NJEA Convention in Atlantic City, "I suspect that we, as a profession, will find we have lost more than we have gained when we . . . use . . . the fear of Russia to get things for our own educational system. It is going to have its backwash."

"If we don't have any better reasons, any better arguments for spending money on American schools and for providing better opportunities for our children than that we have to keep up with Russia, we are on pretty shaky ground as a profession."

"The strength of the schools," Mr. Raubinger said, is in "the wise and understanding teacher. The strength of American schools in particular rests in their diversity and flexibility."

America, in the past year, has been pushed toward what could be "a deadening uniformity in our secondary schools," according to Mr. Raubinger. Much of this we can correct, ourselves, by "re-asserting our independence of thinking."

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NEA ISSUES ANALYSIS OF FREEMAN BOOK

The National Education Association recently issued a point-by-point analysis of what its Research Division termed "heavily weighted opinion, prejudice, and lack of understanding" contained in a much publicized book by Roger A. Freeman on school needs in the years just ahead. The NEA Research Division charged that the Freeman book contains many "statistical insinuations" which discredit the contents.

The 49-page NEA analysis is titled *Can Our Schools Get By With Less?* It is published by the NEA Research Division for the benefit of educators and laymen who have neither the time nor facilities to evaluate the conclusions presented in the book. It calls attention to unsupported evidence and omissions of important facts and figures.

While the Freeman book, titled *School Needs in the Decade Ahead*, purports to be a factual study of American education, the NEA Research Division states that the book is "dominated by a point of view which governs the author's selection and presentation of facts." That point of view holds that our American public school system is growing too fast, too many of our youth are enrolled in school, too many teachers are employed, too many non-academic courses are taught, and consequently, our schools are too costly. This view, according to the NEA review, is "shortsighted" and if applied, might be "cheap in terms of tax dollars, but it would be costly in terms of America's growth."

Typical of Freeman's conclusions, which the NEA found to be in direct conflict with the findings of well-known organizations, is the contention that students unable to master a stepped-up academic curriculum be eliminated from the classroom and become the responsibility of agencies other than the schools. This, say the NEA critics, is in direct conflict with the conclusions of the recent Rockefeller report on education and with the conclusions of such outstanding persons as Dr. James

B. Conant, president emeritus of Harvard University.

The Freeman "paradise for two—for the taxpayer (reduced taxes) and for the classroom teacher (only able and interested students)—is likely to be disturbed by harsh realities" the review points out.

In countries that need large numbers of unskilled workers in factories and on farms, the place to send the youth who are unsuited for an academic curriculum may be obvious, but the NEA report says that "in a highly mechanized America, where automation relentlessly reduces the need for unskilled workers and where both employers and labor unions resist employment of 15-, 16-, and 17-year-old youth who have not completed 12 years of schooling, the answer is not so obvious." The review also points out that maintaining separate agencies for non-academically inclined youth would probably cost more than educating all students in the same school system.

Another Freeman proposal advocates the use of television as an economy measure. This suggestion, according to the NEA review, may be an "expensive" economy. The report states that the NEA Department of Classroom Teachers urges experimentation in the use of television "to improve the teaching process." However, experiments in the use of television in elementary and secondary schools to date have not shown "cost reductions" to be feasible. In reference to the well-known Hagerstown experiment, cited by Freeman the NEA review says that "reduction in the number of classroom teachers has not offset the cost of the television studio, coaxial cable, and engineering services."

One typical example of Freeman "research" concerns the suggestion for double shifts as an economy measure. He presents favorably a report on the double shift plan in Great Neck, Long Island, and refers the reader to a complete report in *School Management*, January, 1958. That article actually says, in part:

"Putting on a good double session program," A. H. Lauchner, principal of the school said, "is more expensive than putting on a good single session program. And all the money in the world won't help if your teachers can't see the end of

it. When we went on double sessions I was able to tell my staff that, in three years, a new school would be built and we'd be back on full-day sessions."

In a series of "quotes" ostensibly supporting his contention that large classes are superior to small classes, Freeman completely omits warnings in the same research studies that few of the problems involved in determining the effect of class size have been "conclusively solved."

Full quotes from the same research sources, research sources, reprinted in the NEA review, show the Freeman excerpts to be highly distorted.

In reference to Freeman's projections of school costs in the decade ahead, the NEA critique states:

"Freeman has not discovered new information about school needs in the decade ahead. He merely has stated the obvious: It would cost less to finance public schools if the scope and quality of education for many young Americans were cut back . . .

The issue before the American people is perfectly clear: Should the quality and scope of education for American children and youth be extended or reduced at a time when nations that are looking to the future are increasing their investments in education?"

The Freeman book was published in July, 1958, and according to the NEA, was followed by numerous queries concerning statements included in the book.

NEW DELINQUENCY STUDY

Though teachers are not expected to be experts in the field of juvenile delinquency, there is no doubt that they can play an important part in its prevention and cure. But the big stumbling block—for the general public as well as for teachers—is the scarcity of reliable information on the subject compared to the abundance of "medicine-man prescriptions."

To bring school personnel up to date on just what is known and what is not known about the causes, patterns, and treatment of young people with behavior problems, the Association for Supervision and Curriculum Development, a department of the National Education Association, has published a 68-page booklet, *Juvenile Delinquency:*

turn to page 16

CREATIVITY *in* PERCEPTION

ROSS MOONEY

The subject of this conference, "Operational Creativity", presents us with the challenge to comprehend creativity as something at work. I know of no better place to see creativity at work than in the way we perceive our environment.

To show creativity in this form, we have some visual demonstrations which we will use in a very few minutes. We first need a background in the essential conditions for the existence of man so that we can come to the problem of perception with clear understanding of what perception is to do for man.

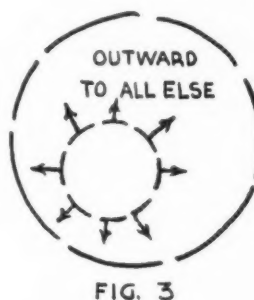
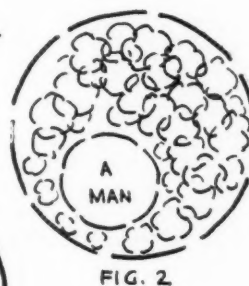
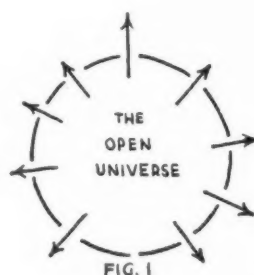
Essential Conditions for the Existence of Man

We can begin by visualizing a large circle made with a broken line. This is to represent the universe, the breaks in the line symbolizing an open rather than a closed universe. (Figure 1.) Within the universe are a multitude of energy forms—rocks, seas, air, earth, tides, winds, animals, vegetables, minerals, atoms, molecules, radio waves, etc.—all in intricate connection, all one synchronous system, composing, changing and recomposing constantly.

Into the big circle of the universe, one can put a lot of little circles (also with broken lines) to represent these individual forms. One of these is to represent a man, you or me (Figure 2). If we were to draw such a circle to scale within the universe, it would be the tiniest speck, for the relative space one of us occupies in the universe is very, very small, and the relative time one of us lives is hardly an instant, taking the vastness of the universe into account. This helps us to realize that we are *in* a universe, not out of it; we are *of* it, not apart from it. We are born, we live, and we die *in* it. Everything we do, or are, or become, is synchronous within the total system. *Our relations run to all the other energy forms in the universe, in one dependency and belonging.* Symbolizing this relation, we can visualize arrows

pointed outward from the circle of a man into all the rest of the universe (Figure 3). These outgoing arrows stand for the *first* of the four essential conditions to which I would call your attention.

Outgoing relations have their concomitant relations coming in, for not only does a man extend outward toward all else in the universe, but all else comes in toward a man as well (Figure 4). His existence gives him a time-space spot to be in, and, at that location, all the universe comes into focus. A man perceives the universe, acts in it, organizes it, comprehends it, all from the locus



An address given at the Spring Conference of Southeastern Arts Association by Dr. Ross Mooney, Professor, Ohio State University.

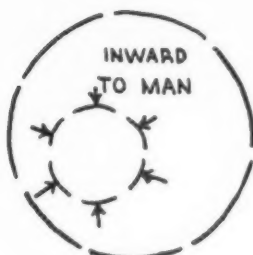


FIG. 4

of his being, his time-space location. *To exist is to have this being, this unique organizing spot which is one's own and no other.* Other beings occupy their respective spots. Each being, in turn, composes the universe from its particular location. The universe as a whole is the togetherness of all these being-positions. To signify this very significant *second* condition for the existence of man, we can visualize arrows drawn from various points in the environment toward the circle of a man, complementing the outward arrows representing the opposite relatedness.

Inside the circle of man, there is much going on: blood circulating, food digesting, neural impulses traveling, muscles tensing and releasing, glands functioning, atoms dancing, etc. (Figure 5). Each of us is a multitude of these energy forms, all in synchronous relation as a system, all forming and reforming constantly. Maintaining oneself alive depends on keeping these goings-on going on as a system. When this ceases, one is not alive any longer; one is not a being.

Keeping the goings-on going on inside the system of a man depends upon synchronous relations with goings-on outside the system. It is necessary to take in freshly useable energy forms from outside while energy forms are being transformed and expended from inside. This is well represented in

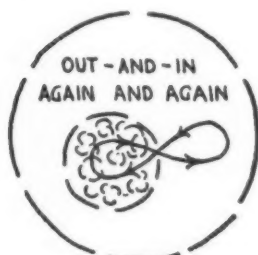


FIG. 5

daily life in the inhaling and exhaling of breathing, the eating and elimination of digestion, the perceiving and acting of conscious behavior. *There is a constant giving out and taking in by the organism, a continuous transacting across the borders of a man to give sequential and orderly form to what goes on between inside and outside.* One can visualize this sequential, orderly flow by an infinity sign, or an 8 turned on its side, with one half inside the organism and one half out, and with arrow markings on its line to show the out-and-in-and-out-again of the infinite flow (Figure 5). This sign suggests the *third* essential condition.

Reaching-out and receiving-in on the infinity sign cannot be blind. This activity needs to be selective. A man cannot eat all things, or at all times, or at all places, or in all ways, or for all reasons. Neither can he breathe everything, perceive everything, do everything. He's not an elephant, an ant or a blade of grass; he is a particular form called "man." Further, he is not all men, but the one man he is. This one man is not even all of himself at once, but only himself at-each-particular-time-and-place as his life moves along. *Each act has its necessarily specific fittings according to what man's system then and there allows, invites and requires, and according to what his environment then and there offers, suggests and permits.*

This constant selecting on the part of a man works toward (a) inclusion within his system of what is needed, (b) exclusion from his system of what is damaging, and (c) toleration of what is left over, the remainder. To symbolize this important selective operation, one can visualize a plus sign, minus sign, and equals sign, placed at each end of the infinity sign (Figure 6). This represents the *fourth* essential condition for the living of man.

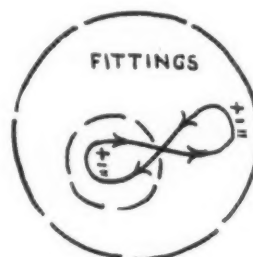


FIG. 6

ROQUE
JAVIER
LAURENZA



ABSTRACT ART *in* *UNESCO's New Building*

Among the many people who have visited Unesco's new headquarters on Place de Fontenoy in Paris, some have made unfavourable comments about the predominating abstract style of the works of art which decorate the Organization's new home.

Such criticisms are not new, nor are the arguments in favour. But perhaps a further comment will not be out of place.

For anyone who does not have frequent contact with works of art, abstract art—like so-called pure poetry and music—does not reflect human interests or conflicts. It is an impenetrable phenomenon, gratuitous and incomprehensible. Basically, this criticism is founded on the debatable premise of the antagonism between form and content, the old belief that the aesthetic value of a work lies in its meaning, in something anecdotal, logical and discursive. But in reality a work of art is an autonomous universe, a world in itself.

A story is told which gives point to this argu-

ment. A distinguished lady, on meeting Delacroix, said to him: "Oh what a pity that you were not at the British Embassy ball! Just imagine—the Duke of Wellington was talking to Prince Metternich in a corner for ages—what a subject for a painter!" And Delacroix, bowing to the lady, replied: "Madam, for a true painter there was only a blue spot beside a red spot . . ."

It is difficult to reproach abstract art with being completely estranged from life. What could be more expressive of human feeling than the intimate landscapes and the secret perspectives of the soul of an artist? Of course abstract painting is not a definitive style, nor an example for all time. But it is an undeniable fact that it represents one of man's artistic expressions through the ages, and that it reappears with a strangely cyclical regularity.

Nor is it necessary to take a stand and say, categorically, that abstract art is the only valid art form of our time. It is better to adopt a long

view and to consider it as a very generalized expression of this century's culture. Artistic phenomena do not spring up like mushrooms. It is a historical fact that abstract art forms have appeared simultaneously in the United States and in France, in Brazil and Greece, in Peru and India. Any artistic trend must first be judged as the expression of a need experienced by man as a historical being. Further it should be remembered that art forms are the "concretization" of a spiritual attitude towards the universe.

In the case of abstract or non-figurative art, the first thing that strikes us is that wherever it appears, it seems as if it were emerging from deep historical stratas and not simply from the whim of an isolated group of artists. A second look will show that the tendency towards the purely abstract is not new and that it has a special significance. And lastly, it does not indicate the absence or decadence of a technical ability to reproduce reality in its precise details. On the contrary it responds to an express will of art, or *Kunstwollen*, as the Germans say.

The characteristics of abstract art lie in the free use of artistic elements—of colour and line. Aesthetically, it may be compared to a Bach fugue, where the musical structure is self-sufficient, concerned only with a sense of harmony, and has nothing to do with human feelings.

Everyone accepts this pure classical music, experiencing in it an artistic delight as, in another way, people experience a sentimental delight from listening to romantic music.

A factor which has played an important part in the evolution of abstract art is the development of photography. The faithful eye of the camera has liberated the arts from their servitude to concrete reality. For deep down in human consciousness there is always the desire to perpetuate one's memory on earth. The custom of erecting monuments and painting pictures to record the profiles and acts of men—whether it be a Caesar or just an ordinary man—arises from this psychological need.

In bygone days, to immortalize Henry VIII's features, Holbein was called to do the job, but to record the inauguration of the new Unesco headquarters, a Leica and a roll of film are sufficient.

But there is another factor to be taken into account when considering abstract art. Art historians have pointed out that the existence of naturalistic and anti-naturalistic styles through the centuries are an echo of different spiritual realities. Naturalistic tendencies generally appear in times of stability, where man is content with his lot and where violent antagonisms do not exist. The trend towards abstractionism, on the other hand, generally appears in times where this happy relationship between man and his environment does not exist. In this case, since the artist reflects his time, it often happens that he creates abstract forms because he can introduce in them a harmony that responds to a basic human desire for balance and concord.

We live in a time of vital change, when men are wrestling with vast problems to which they cannot yet find the answers. This may explain the retreat of the artist from reality. Then there is also the impact of science. The world is full of mathematical formulas and abstract forms of scientific discoveries charted in laboratories. It may be that the artist, influenced by these factors, is trying to translate such mathematical images into the algebra of an artistic style.

All this goes to show that, after all, abstract art does mean something. In fact, each form of art has its own particular language and those who study it must know or at least understand this language. It is by no means certain that all classical forms are understood at first glance, for the work of art speaks only to sympathetic ears.

In any case, the works of art exhibited in the new Unesco headquarters are in harmony with the architecture. They are the creations of artists of international repute and are examples of contemporary art. The saying: "I do not propose anything, I do not impose anything, I expose" would be a very apt motto for any collection of modern works of art.

The rest is a debate for tomorrow. Time will show whether these particular works are Horace's "eternal monument" or Malraux's "scar on the earth". But they are the products of our time, and as such they may have many meanings and bring further proof that the twentieth century is striving for unity and order among the diversity and chaos of our times. (UNESCO)

MAGAZINES IN REVIEW

ALFRED P. MAURICE

The mountain labored and brought forth a mouse. The editors of *Horizon*, "A Magazine of the Arts", labored mightily and brought forth a mouse—drab miscellany of articles about mountains and their climbers, ballooning and other matters far removed from the arts. In format as well as in content the publication is badly in need of a more coherent editorial policy. It brings to mind the pretentious olios making their appearance in Victorian times which aspired to heavenly rank among publications but whose obvious pretentiousness and cheap appearance consigned them to limbo instead. Subscribers and readers are entitled to more in view of the promising advance publicity and the high cost of the periodical.

The question "What is American?" is asked editorially in the fall issue of *Art in America*. Applying the question to art, to antiques, and to design and architecture respectively, Lloyd Goodrich, Alice Winchester and John Kouwenhoven provide interesting and well-illustrated commentaries. This section of the magazine is rounded out by conclusions of sorts by Louis C. Jones and a description of three instruments of research in American Arts. The hard binding of this issue is, to my mind, a liability rather than an asset to a periodical whose editorial content and visual appearance have been consistently high. If the new binding was meant for protection it fails because on my copy the binding tore at the spine in a very short time. If it is offered as justification for the increase in subscription rates, I would like to suggest that additional color reproductions would be a better justification.

A model of excellence in magazine production may be found in the recent double issue of *Design Quarterly* published by the Walker Art Center in Minneapolis, Minnesota. The editorial content, dealing with contemporary American ceramists and their work, is of equal excellence. Eighty-nine ceramists are represented in the issue. In most cases several good photographs of the

work of each is shown accompanied by biographical material and a statement by each artist. A list of addresses of the ceramists represented is given.

Recent improvements in the design of United States postage stamps may have been noted by the reader. In the November issue of *American Artists*, Ervine Metz in the first of two articles on the subject describes how this has come about. A number of reproductions of handsome stamps recently issued by the U. S. Post Office are shown.

John Ferren writes an "Epitaph for an Avant-Garde" in the November issue of *Arts* magazine. A clear and concise writer who is also a painter-participant in the movement labelled "abstract expressionism" Mr. Ferren states some of the forces motivating the work of the abstract expressionists. The statement should find a place among documents of modern art and is well worth reading.

A number of artists in this same group have pooled their resources to publish a more extensive epitaph for the movement. This is the periodical *It Is*. The first and, I suspect, the last issue of this publication is truly an epitaph coming, as it does, at a time when the work of the artists represented has received wide critical acclaim and is being imitated by innumerable camp followers of art movements across the country. It seems appropriate to quote from the aforementioned article by John Ferren the statement that, "when the participating artist is asked to speak about the avant-garde, the crucial, generative phase has obviously passed. Things have been labeled and identified, rightly or wrongly . . . The period called "consolidation" has arrived. So, if technically speaking this avant-garde is dead—Long live the Avant-Garde!"

Alfred P. Maurice is
Executive Director, Maryland Institute,
Baltimore 15, Md.

CREATIVITY . . . from page 6

To summarize in the language of dimensions, the essential conditions for the living of man are that he be able to operate with respect to, (1) *out*, signified by outgoing arrows, to declare man's extension into his universe, his belonging to the whole; (2) *in*, signified by incoming arrows, to declare man's centrality in his universe, his being, integrative of the whole; (3) *out-and-in-and-out-and-in-again-and-again*, signified by the infinity sign, to declare man's sequential ordering of his universe, his continual coming to be (becoming) through give-and-take, incoming and outgoing; and (4) *fit*, signified by the plus, minus and equals symbols at each end of the infinity sign, to declare man's selective ordering of his universe, his continual fitting of specific incomings and outgoing, his rendering potentialities actual in concrete sequential instances.

These four dimensions have come to be fundamental in my thoughts about life. Expressed geometrically, they are suggested by out, in, out-and-in-and-out-and-in-again-and-again, and fit. Expressed kinesthetically, they are suggested by openness (extension), centering (integration), sequential ordering, and selective fitting. Expressed psychologically and poetically as basic human needs, they are suggested by our yearnings for belonging, being, becoming and befitting.

These dimensions name basic conditions for the existence of man. It is within these conditions that perception has developed as an aspect of human life. Perception is the process we carry on to make our selective transactions between the goings-on outside our skins and the goings-on inside our skins. Let us turn now to the perception demonstrations to learn what we can about the way in which these transactions are carried out.

Demonstration with Pin-Points of Light

We begin our demonstrations by turning out all the lights. In a perfectly dark room, we are not able to see anything. From this we learn an important fact immediately, i.e. that perception involves goings-on *outside* our skins (impingements of light rays).

I now turn on a tiny pin-point of light. In total darkness, the light appears to move. Since the light itself is not moving and yet there is the appearance

of movement, the cause for this appearance must be the fact that there are movements going on inside of us while looking at the light. This means that perception involves goings-on *inside* our skins.

We know, now, that a percept is a creation out of goings-on inside our skins *and* goings-on outside our skins. Every perception we get, moment by moment, as we move through life, is a creation. All the world we see and know is something created, with us in on the creation.

When I turn on two tiny side lights, one on either side of the original pin-point of light, the movement of the original light stops. It appears as stable as long as attention is focused on differentiation among the lights. When, after awhile, we have exhausted our search for the differences and accept the three lights as one phenomenon, i.e. a *set* of three lights, the whole set appears to move as did the original pin-point of light. When the house lights are turned on, the set of points no longer appears to move because we have thousands of differentiations which we can make among the forms in front of us. The environment stabilizes.

The principle here is that a perceptual field gets its stability for the perceiver through the differentiations held together while the perceiver is looking at the field. The stability and reliability gains with an increase in the number of differentiations held together at one time.

We can demonstrate this principle in another way. If I hold up a finger at arms length and focus intently on it while moving my hand slowly from left to right, across the field of view, I note that the front of the room beyond my finger appears to move. This view of the world would not be a very reliable one on which to act. Since I bind my tension to one point in the field, all the rest of the world has to be moved as that point is moved. I can demonstrate a better way by dropping my finger, looking out into the room to actively include every thing I can possibly grasp, looking very far and very wide. When I then run my finger across this field of view, it is the finger that appears to move. This is a more reliable report.

From the level of perception of physical objects on up through mathematics, language, the way our minds work at higher levels of abstraction, and in social circumstances, the same principle

seems to work. The wider open we can be, the more inclusions we can establish and maintain within one active integration, the more reliable our action can be.

Demonstration with Lines of Light

Whereas the movement of the pin-point of light becomes illusory because of fatigue and other largely physiological elements, the illusion which appears in this demonstration with the lines of light is produced largely by psychological elements, and more especially by ideas. It shows us that we see with our eyes.

I open up a flap showing one line of light and then I open up another flap, showing a second line of light to the right. (Figure 7) As we look at these lines in darkness, the difference between them appears to be in *length*; the line on the right appears shorter than the one on the left. If, however, while I am looking at these lines of light, I begin to think of them, not as lines, but as telephone poles, then the one on the right comes to be seen, not as something shorter, but as something which is further away. The difference now is in terms of *distance*. There has been no change in the box holding the lights; the change in perception has been due to a change in the ideas held in mind while looking at the lights.

This teaches us that ideas structure relationships by which we put together what we are looking at, and that the world we perceive is created in the context of our ideas about it. We can have significant effect on the creation of our experienced world in the degree to which we are able to affect the ideas which come into place for our viewing of the world.

Teaching is involved in trying to affect the ideas which students hold in place while learning about themselves and their world. The teacher's role can be illustrated here by my assuming that I'm a teacher and that you are students, all of whom are holding to the idea that these lights you have seen are telephone poles. My job is to give you more ideas by which to look at these phenomena so that you will not be narrowly bound to only one possibility.

In my trying to teach you, I have a principle to go by. We have seen that the "whatness" of lines carries with it the "whereness" of two-dimensional

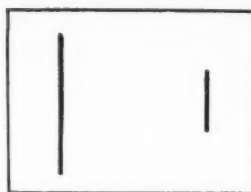


FIGURE 7

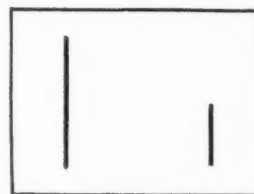


FIGURE 8

surfaces and that the "whatness" of telephone poles carries with it the "whereness" of three dimensional space. The principle is that "every whatness has its whereness in experience". I, as teacher, may be able to change the "whatness" in your mind by changing the "whereness" of these lights in the box.

I close the flap over the light to the right and open up a flap for another light of similar length just below it (Figure 8). In this way, I have changed the position of the light. Its base position is now below the base position of the longer light. Because of this, you may be able to see the shorter light as if it were something nearer to you than the telephone pole we are taking the longer light to be. Ordinarily we are inclined to see objects as being nearer to us, the further down from the horizon line they appear to be. If seen as nearer, the new light can no longer be taken as a telephone pole (it is too short for that) and a new concept is invited into the picture. The idea of "fence post" fits better. Now we have broken the hold of the old idea of two telephone poles and have replaced it with the idea of "telephone pole and fence post". A change in the "whereness" has wrought a change in the "whatness". The teacher has succeeded.

But the teacher can also fail. He may have failed for some of you in this instance. You may still see the two lights as telephone poles, preferring to put in a hill between the two rather than give up the

idea. Sometimes, even though we try very hard, we still cannot make the shift.

We need to understand that other people can honestly see the world as composed differently than do we. Each man's ideas come from the ground of his own experience. Instead of clashing head on, we can usually get further by listening attentively to the one who differs from us, trying, as we listen, to reconstruct, inside ourselves, how it might look from inside the other person, given his experience, motives, etc. Then, maybe, looking again, we may be able to see the world enough like he sees it to understand and appreciate the particular form of his integrity. This is what it means to try to understand another person.

When mutual perceiving and mutual understanding fail, as they sometimes do, what's left is just elemental respect of each human being for the other while patiently working away at the sharing of action and experience until there is sufficient inclusiveness of specifics to make a common understanding possible. The goal of progress, here (i.e. in human relations), appears to be the same as the goal of progress in perception, i.e. the more inclusions we can establish and maintain in one active integration, the more reliable our action-world becomes.

(Demonstration with the Trapezoid Window and Demonstration with the Rotating Spiral were presented in speech but were omitted from text.)

Conclusion

Throughout these demonstrations, we have had repeated occasions for seeing perception as a creative process and for glimpsing the principles which explain perception in these terms. We have also had occasion for sensing ways in which these same principles serve, in a broader context, to explain the whole of man as a creative creature. In our view, man is necessarily creative, not only in perception, but in his entire make-up. The conditions are such that he must handle his out-ness, his in-ness, his sequential orderings and his fittings. Increase in his creativeness involves (1) wider outward openness for more extensive inclusions, (2) sharper inward differentiations for clearer definitions, (2) stronger sequential controls for longer and more inclusive transactions, and (4) more

esthetic evaluations for more inclusive and refined fittings.

I have wanted to present this kind of picture of man to you who are in the arts and art education because I believe you have a special relation to man as a creative creature. It is not only something important to you personally for your private way of life but important to you professionally for the work you do in society. Your social role, it seems to me, is to assert, to demonstrate and to deeply and intelligently reveal modern man to himself as a creature. I have sought to add my shoulder to your wheel.

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NEW BOOKS . . . REVIEWED BY MAYO BRYCE

Children and Their Art-Methods for the Elementary School: Charles D. Gaitskell, Harcourt, Brace and Co., 750 Third Ave., New York 17, N. Y. 1958. 446 p. \$6.50.

Chief among the criticisms of books in art education, are those which present art activities for the classroom which are based on a sketchy philosophy. Conversely, there are authors who philosophize outside the context of practicality. There is an apparent need for each of this kind of book. However, material most useful to teachers usually combines a strong philosophy with practical ways and means of implementing art exploration. In *Children and Their Art*, Dr. Gaitskell accomplishes this dual purpose, in that he projects a philosophy based on sound psychology combined with meaningful classroom experiences. Structurally, the book is divided into two sections.

Part One presents theoretical information for the teacher so that he may develop his professional background before he enters the classroom. Special attention is focused on: changes in art education which relate to changes in general-education; Design, the fundamental component of all art; a theoretical basis for the development of an art program; physical arrangements of the classroom; and lastly, some current methods of clarifying and analyzing the production of children's art. Each of these topics is sharpened by descriptions of actual classroom activities in art. Significantly, emphasis is directed *only* to those art media and materials which enrich and promote the creative and mental growth of children. Art experiences for slow learners and activities for the gifted child are examined at length. Relating art to other school subjects, displaying children's art, developing art appreciation, and appraising children's art programs are also themes of this section. *Children and Their Art* closes with a summarization of ways for teachers of art to grow professionally.

It did not seem to be the author's intent to probe into new or unexplored frontiers of art education, but rather to offer practical suggestions to improve art teaching in the elementary school. The book is

concisely written, comprehensive in scope, (almost too comprehensive), and includes several well chosen pictures of children's work. In addition, it emphasizes some topics which need strengthening in art education today.

Dr. Gaitskell makes valid criticisms of the ways in which well-known writers have categorized the artistic output of children; Lowenfeld and Read among them. Furthermore, he cites some interesting observations made by the Ryerson Institute of Technology in Toronto bearing on the art development of personality types. He takes issue with those who do not stress the *quality* of an *art experience* and dramatizes the worth of such experience in the emergence of *good taste* in the child. The author makes pertinent reference to the fact that art production does not occur automatically as a result of correlation with other subject areas. This happens only when the child is proved or changed emotionally and intellectually by an experience in a tangent area of learning. In developing a program of studies in art, Dr. Gaitskell describes four "choice points" of educational strategy which, if implemented with thought and planning, could achieve success for the classroom teacher.

Children and Their Art is a book which should meet with wide acceptance by prospective classroom teachers or by those already teaching. Moreover, it should appeal to the parent or any lay-citizen interested in the creative growth of children.

The Writings of Albrecht Durer: Translated and edited by William Martin Conway. Philosophical Library, 15 East 40th Street, New York. 1958. 283 p. \$6.00.

This book was first published some 70 years ago and has long been out of print. The few remaining copies have for many years, provided source material for researchers in biography and anthology. The present edition makes the writings of Dürer once more available to those who love his work. The artist's private letters, his journals, autobiographical sketches, and technical studies attest to his wide interests in many fields. Of humorous

interest are his poems or "ehymes" as he refers to them. The reader should be fascinated by this warm portrait of a man who was not only a superb artist, but one of the pioneers in the humanities.

A World of Pattern: Gwen White. Charles T. Branford Co., Boston, Massachusetts. 1958. 75 p. \$3.75.

This interesting little book invites attention to the infinite variety of patterns in the universe. Perfunctory and precisely illustrated, it includes design "observations" from the animate and inanimate world.

The author, in the latter part of the book, becomes preoccupied with the formalization of pattern. This factor could limit its use except to those already possessing a creative approach to design. The volume, nonetheless, should be an exciting source book to those with sufficient background in design to use it with imagination.

A World of Pattern is known as a LIFT-UP BOOK. Several black and white pages when lifted toward the light reveal a colored picture through the paper. This feature, at least to this writer, is of dubious value.

7000 Years of Pottery and Porcelain. Max Wykes-Joyce. Philosophical Library, 15 East 40th Street, 1958. \$12.00. 261 p.

Seven thousand years is a vast span of time to cover in dealing with any subject! However, this complete account of pottery and porcelain as a craft has been sensitively drawn against the timeline of civilization. Actually, the period covered is from 5000 B.C., (the painted pottery of the Iranian Plateau), to the recent work of such moderns as Picasso, Matisse, Martinelli. The development of ceramics in Egypt, Greece, the Orient, and the Middle and Near East is discussed. The ceramic history of Peru, Mexico and the United States is also included.

Of special interest to pottery and ceramic enthusiasts is the detailed section on the porcelains of 18th century Europe. The book is carefully illustrated and includes pictures of pottery not usually reproduced in books dealing with this subject. The volume is a "find" for collectors, historians and antique dealers. It should also provide the non-specialist with a wealth of information.

Art Activities and Skills: Arlington Public Schools, Arlington, Virginia, 1957.

In very brief form, this art guide outlines some suggested methods of motivation and art materials appropriate for each grade level. It is meant to fill the Arlington classroom teacher's need for specific suggestions in implementing the philosophy of elementary art contained in the State Department Bulletin, ART AND THE CHILD.

Art activities are grouped around the elementary subjects such as Art in Reading and Art in Science. A section is also devoted to Art as an Independent Activity.

The guide is a tentative effort only and was developed out of the accumulative experiences of Arlington classroom teachers, principals, and associate art teachers.

Dictionary of European Art: Emerick Schaffran. Philosophical Library, 15 East 40th Street, New York. 1958. 283 p. \$15.00.

The introduction to this handbook traces the development of art forms, and the rise and fall of art styles, from Greek Classicism to modern Expressionism, Cubism and Surrealism. In it are to be found figures, terms, significant dates, and descriptions of movements and masterpieces in the fine arts from Classical times to contemporary Europe.

The *Dictionary of European Art* should prove to be an indispensable source of information for all those who wish to pursue the esthetic highlights of Western culture for personal or professional reasons.

Dr. Mayo Bryce is Specialist in Fine Arts, U. S. Office of Education, Washington 25, D.C.

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THE ARTS IN EDUCATION

WORLD TEACHING MATERIALS FOR ART EDUCATION

The first publication giving a survey of teaching materials available throughout the world in the field of art education has just been published with the help of Unesco.

This was announced this week by CUA Programme Specialist for Education through the Arts and Crafts G. Weber.

Listed in the book are folios, bulletins and periodicals, books, radio and TV programmes, films, slides and filmstrips.

"INSEA (the International Society for Education through Art) published "The International Listing of Teaching Material in Art Education" after concluding a contract with Unesco. This has recently been distributed to the Unesco National Commissions", Mr. Weber added.

Educators in many Member States had immediately expressed their interest, and requests for additional copies were continually being transmitted to INSEA's Secretariat.

A similar survey list of printed study materials in the field of music education would be published in 1959 by ISME (the International Society for Music Education), with which a contract was also signed in 1956.

Mr. Weber pointed out that INSEA would undertake this year the publication of a 3 language Journal reporting on the progress made in the teaching of the arts. "This will inform Member States about international and national conferences and seminars, studies and research work with a view to improving international co-operation in this field", he said.

"Both Societies", said Mr. Weber, "are gathering collections of original art and music education material. This is a kind of clearing house activity at the disposal of Member States and members of the Societies. The collections are available from the Secretariat of each Society, but some material is circulated on request".

For information on INSEA membership write to Dr. Edwin Ziegfeld, President INSEA, Teachers College, Columbia University, New York 27, N. Y.

AASA DETAILS THEIR CONVENTION PROGRAM

The arts, for the first time at an AASA convention, will be given a major emphasis on the School Administrator's convention program. The general sessions will feature music, fine arts, drama, literature, the dance, arts and crafts and architecture. Out of the total of 102 groups sessions which will be held during the meeting, 23 will deal with some phase of the arts.

Of particular interest to NAEA members are discussion sessions on the following topics: A Sound Basis for Determining an Art Supply Budget; What Special Provision Should Be Made in New School Buildings To Provide for Efficient Use of All the Graphic Arts? Creative Arts in Adult Education; Earmarks of a Good Art Program for Elementary and Secondary Schools; A Coordinated Program in Action—Music, Physical Education, Art, Practical Arts, and Dance; Developing the Creative Powers of Gifted Children; A Sound Program of Practical Arts for the Elementary School and the High School.

Dr. Reid Hastie, President of The National Art Education Association, will be a speaker at one of the sessions. Approximately twenty other members of NAEA will participate in the program as speakers or as members of panel groups.

Running simultaneously with the group sessions on three afternoons of the convention, will be continuous shows of art and music. The program on art will present selected slides from the Carnegie Study of the Arts in the United States to show the development of American expression in painting, sculpture, architecture, graphic arts, and the decorative arts. In addition, selected slides from the National Gallery of Art, Washington, D.C., will provide an opportunity for convention participants

to view some of the art masterpieces which have made the collection of the National Gallery world famous. Helen Condon, President of the New Jersey Art Education Association and other members of this local art teachers group will act as hosts at these showings of slides.

PRATT INSTITUTE PLANS FOR HIGH SCHOOL EXHIBITS

Because of the many requests it has received, Pratt Institute plans to reinstate a program of special circulating exhibits to secondary schools. The purpose of the exhibit program, as in the past, is to provide a stimulating report on the activities of the School and on the most contemporary developments in the art field in general.

Tentatively, the topics to be covered in individual exhibits are planned to include a variety of subjects related to art and design education. Each exhibit will have an ample cross-section of student work in such areas of the School program as Graphic Arts and Illustration, Advertising Design, Industrial Design and Art Teacher Education.

In order to organize the program, the Institute is surveying secondary schools for comments and suggestions relating to the program. Any one interested in this project is asked to write for information to Mr. Walter Erlebacher, Director of Traveling Exhibits, Pratt Institute, Brooklyn 5, New York.

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DELINQUENCY . . . from page 4

Research, Theory and Comment. The booklet offers a resume of the best theories, plus information useful in distinguishing normal and healthy rowdiness from behavior pathology.

Contrary to much popular literature, the booklet says, there is no over-all cause and no over-all cure for juvenile delinquency. In fact, even the number of delinquents in the United States remains a blank. The only accurate figures are those reported by actual arrests and they are jumbled by the wide discrepancy in state definitions of what is a "juvenile" and what is a "delinquent."

That juvenile delinquency is both real and intense is agreed by most scholars in the field. They further agree that:

- Between 95 and 98 percent of school-age children are normal personalities, reasonably healthy and law abiding.
- Delinquency has no single cause. Rather, it is an end product of a variety of situations, attitudes, motives, personality characteristics, and other personal and social factors.
- Only a small and selected group of offenders are apprehended and counted as delinquents.
- Those in institutions chosen for study are a "hardy breed" quite different from others who are occasional deviants.
- The school can be a negative or positive force in the life of a potential delinquent. It may provide a social refuge or haven of security. It may provide a program of activities which will develop a feeling of satisfaction among youngsters sufficient to keep them from, or move them out of, delinquent behavior. On the other hand, it may offer frustrating experiences and build up tensions which court delinquency.

The big contradiction scientists face as they look for the answers is summarized in this quote from the booklet:

"Slums *do* breed delinquency. Yet millions of sturdy citizens began their lives in families which lived in slums or under slum conditions. Rejection and overindulgence of children by parents have contributed to the growing list of offenses, but others suffering under the impact of these same experiences are not delinquents. Children and youth from 'rich' homes as well as 'poor,'

from the 'right' neighborhoods as well as the 'wrong' have gotten into trouble."

Why some youngsters indulge in delinquent behavior, and others do not, is the "stickler" question. But even without the answer to that one, the ASCD booklet is designed to steer teachers, parents, and interested citizens in a constructive direction and away from quack substitutes.

Copies of *Juvenile Delinquency: Research, Theory and Comment* may be obtained from Association for Supervision and Curriculum Development, 1201 16th St. N.W., Washington 6, D.C. \$1.

NEA PROPOSAL FOR 86TH CONGRESS

The Executive Committee and the Board of Directors of the National Education Association at a meeting in New York City announced unanimous approval of a resolution setting forth its legislative program for the first session of the 86th Congress, when it convenes in Washington in January.

The resolution adopted by the NEA officers follows:

"The passage of the National Defense Education Act, with its provisions for specific improvements in the education program, requires the federal government to assume a larger share in the support of public education. The Board of Directors reaffirms the action of the NEA Representative Assembly at the 1958 Cleveland Convention that 'in order to provide an adequate basis for quality education the NEA urges a massive infusion of federal funds to be used by the states and localities for teachers' salaries and to build classrooms as seems necessary in the discretion of the State.' Therefore, the Board of Directors urges the support of a large fund proposal of the Murray-Metcalf type be the major NEA legislative objective until such legislation is enacted."


A wide gap exists between our ideal of educational opportunity for all American youth and the ability of our schools to approach that ideal. A rising birthrate, a persistent shortage of classrooms and qualified teachers, inadequate financial support for schools—these problems confront

turn to page 18


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NEA COUNCIL ON INSTRUCTION CALLS CONFERENCE

Are educators making the most of testing and evaluation in the educational process? What are the most urgent needs of schools in this area? Is there an unmet national interest in curriculum planning? How can it be met?

These questions—and many other big ones which are stumping educators—will be tackled by the NEA Council on Instruction at a study conference Dec. 12-14 at Williamsburg, Va., according to Lyle W. Ashby, secretary for the Council. Dr. Ashby is NEA assistant executive secretary for educational services.

In addition to NEA member units of the Council, some leading figures in the testing field, as well as from education in general, have been invited to the conference. Dr. Ralph G. Beelke, Executive Secretary, will represent NAEA at this conference. NAEA is a member unit of The Council on Instruction.

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NEA LEGISLATION . . . from page 17

many parents and schoolboards. The events of recent months have served to sharpen the question—Can we afford both quality and quantity in public education? To answer this question requires bold measures. To close the gap, the American people must demand action on these measures.

There are two major gaps which mar the record of American education.

Gap No. 1—The Classroom Shortage. Most recent calculation by the U. S. Office of Education shows that there is a continuing shortage of 140,000 classrooms in the United States.

Gap No. 2—The Teacher Shortage. Another shortcoming of our educational system is the great number of teachers with substandard certification who are and will be employed to instruct the next generation of Americans. Unlike the classroom shortage, the deficiencies and the seriousness of this gap in our educational system are not easily visible.

Federal Support

The Murray-Metcalf bill breaks away from the

pattern of previously introduced grant-in-aid bills for education. First of all, it is not conceived as a "federal aid" bill—a dole to the schools as if they were the objects of charity. Rather, it is an attempt to rectify the present imbalance of school support by which the federal government contributes only four cents out of every dollar of revenue for public schools below college level. The Murray-Metcalf bill makes it possible for the states to choose how they want to use their allocation, how to apply the appropriations they will be scheduled to receive after enactment into law. The Murray-Metcalf bill clearly spells out that there shall be no federal intervention in schools, the curriculum, and the instructional program.

Specifically, the states may use all of their allocation for school construction and the purchase of basic instructional equipment. As an alternative, the states may devote all of their allocation to the increase of teachers' salaries. Or, as a middle way, each state may decide that it will use part of the funds for teachers' salaries and part of the funds for school construction and basic instructional equipment. Such wide latitude obviously precludes federal control.

The Murray-Metcalf bill calls for the states to continue to make an effort to support the schools out of their own resources. The proposed act prescribes that the allotment going to each state shall be reduced proportionately if the state's expenditure for education, from state and local sources, as a per cent of income, falls below the national average of educational expenditure as a per cent of income. The purpose of this requirement is to make sure that the states will use the federal funds to supplement, rather than to replace their current expenditures.

Amounts Authorized

The Murray-Metcalf bill is in accordance with the recommendations of the National Education Association. During its first year of operation, it calls for \$25 for each school-age child in the United States. This would mean an appropriation of \$1.1 billion during the first year. In succeeding years, these amounts are scheduled to increase to \$50, \$75 and finally to \$100 for each child aged 5 to 17 inclusive.

CONVENTION NOTES

MONDAY AND TUESDAY, MARCH 9-10

Pre-Convention Workshops and Meetings will bring together the College Teachers of Art Section, Art Directors of Cities and States, NAEA Standing Committees, as well as groups interested in discussing problems of teaching art in the elementary school, junior high school and senior high school.

WEDNESDAY, MARCH 11

A visual presentation of the theme will highlight the first general session of the convention at 10 A.M. Group Discussions and Panel Sessions will begin in the afternoon. Commercial exhibits will open in the morning at 9:30. Regional Luncheons will be held at noon. See note below.

THURSDAY, MARCH 12

Discussion Groups continue meeting. Panel Sessions will discuss new topics and **outstanding artists** will discuss their work. The General Session in the evening will feature the address of "The Art Educator of the Year". The name of the person to be honored this year will be announced shortly.

FRIDAY, MARCH 13

Discussion Groups continue meeting. **Outstanding Craftsmen** will discuss their work and tours will be taken in the big city. The convention **Banquet** will be followed by the Ship's Party.

SATURDAY, MARCH 14

The NAEA business meeting will be followed by a panel of high school students on art. Another panel will discuss the problems of delinquency.

REGIONAL LUNCHEON CHAIRMEN—To reserve your place at your regional luncheon write:

Pacific Arts—RUTH HALVERSON, Supervisor of Art, Portland, Oregon

Western Arts—MR. ALEX PICKENS, 85 Greenridge Ave., White Plains, New York

Southeastern—BILLIE GREENE, 1666 Nobel Drive, NE, Atlanta, Georgia

Eastern Arts—MRS. HELENE CONDON, New Jersey School for the Deaf, West Trenton, N. J.

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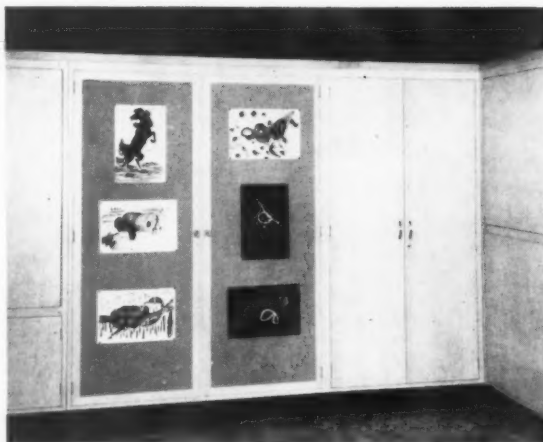
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